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THE CITY AND THE VILLAGE

HERE was a saying going about in the early days of the Catholic Art Association to the effect that, while all Catholics take their religion from Rome, most of them take their ideas of art from Greenwich Village. Like all such aphorisms it was an over-simplification, but for Catholics interested in the arts it carried a good deal of truth. Such people were well aware of the effect of commercialism on things made for the service of religion, and wished to eliminate "the blasphemy of ugliness from our churches", but by no means all of them were equally aware that the "art world", with its egotisms, irrationalities and inanities, was an equally unsatisfactory alternative. Was the studio really the answer to the ineptitudes of the factory, and if not, what was the answer? If all roads lead to Rome many also lead away from Rome. One of these roads leading away is doubtless Barclay Street, but is Macdougal Alley any safer?

This was among the questions to which we sought true answers by an appeal to the Perennial Philosophy, to the judgements of those lovers of wisdom whose work has stood the test of time. What had Plato, Aristotle, and Plotinius, and their Christion followers Saints Augustine, Bonaventure, and Thomas, to tell us about normal human production? True enough, these wise men lived before the days of factories and studios, but it was their wisdom, and knowledge of ultimate principles that we sought, not a theory based on the accidents of any particular time or culture. They lived at a time when the arts were pretty healthy, and were taken for granted as health always is by the sound; and there was little talk about art. But we looked eagerly for whatever crumbs of wisdom might have fallen from their table.

A result of this study was our Constitution which, after much discussion and the consultation of learned men, took its present form in 1949, seven short years ago. This document explains what we believe to be the most important truths about art, considered in its breadth as well as its depth. Among other points it shows that an art which makes self-expression and the glorification of personality its chief end is no more normal or Christian than an art which makes gain its chief end. The chief end of a normal Christian art can only be the good of the work itself, done for the service of God and neighbor.

Because not only new members but also old ones need to be reminded of our basic principles, we are printing the Constitution on page six of this first issue of Volume XX, and we propose to reprint it annually in the Christmas issue henceforward.

WHAT USE IS ART ANYWAY?

Ananda K. Coomaraswamy

WE are familiar with two contemporary schools of thought about art. We have on the one hand a very small self-styled elite which distinguishes "fine" art from art as skilled manufacture, and values this fine art very highly as a self-revelation or self-expression of the artist; this elite, accordingly, bases its teaching of aesthetic upon style, and makes the so-called "appreciation of art" a matter of the manner rather than of the content or true intention of the work. These are our Professors of Aesthetics and of the History of Art, who rejoice in the unintelligibility of art at the same time that they explain it psychologically, substituting the study of the man himself for the study of the man's art; and these leaders of the blind are gladly followed by a majority of modern artists, who are naturally flattered by the importance attached to personal genius.

On the other hand we have the great body of plain men who are not really interested in artistic personalities, and for whom art as defined above is a peculiarity rather than a necessity of life, and who have, in fact, no use for art.

And over against these two classes we have a normal but forgotten view of art, which affirms that art is the making well, or properly arranging, of anything whatever that needs to be made or arranged, whether a statuette, or automobile, or garden. In the Western world, this is specifically the Catholic doctrine of art; from which doctrine the natural conclusion follows, in the words of St. Thomas, that "there can be no good use without art." It is rather obvious that if things required for use, whether an intellectual or a physical use, or under normal conditions both, are not properly made, they cannot be enjoyed, meaning by "enjoyed" something more than merely "liked." Badly prepared food, for example, will disagree with us; and in the same way autobiographical or other sentimental exhibits necessarily weaken the morale of those who feed upon them. The healthy patron is no more interested in the artist's personality than he is in his tailor's private life; all that he needs of either is that they be in possession of their art.

The present remarks are addressed to the second kind of man defined above, viz., to the plain and practical-minded man who has no use for art, as art is expounded by the psychologists and practised by most contemporary artists, especially painters. The plain man has no use for art unless he knows what it is about, or what it is for. And so far, he is perfectly right; if it is not about something, and not for anything, it *has* no use. And furthermore, unless it is about something *worth while*—more worth while, for example, than the artist's precious personality—and for something worth while to the patron and consumer as well as to the artist and maker, it has no real use, but is only a luxury product or mere ornament. On these grounds art may be dismissed by a religious man as mere vanity, by the practical man as an expensive superfluity, and by the class thinker as part and parcel of the whole bourgeois fantasy. There are thus two opposite points of view, of which one asserts that there can be no good use without art, the other that art is a superfluity. Observe, however, that these contrary statements are affirmed with re-

spect to two very different things, which are not the same merely because both have been called "art." Let us now take for granted the historically normal and orthodox view that, just as ethics is the "right way of doing things," so art is the "making well of whatever needs making," or simply "the right way of making things"; and still addressing ourselves to those for whom the arts of personality are superfluous, ask whether art is not after all a necessity.

A necessity is something that we cannot afford to do without, whatever its price. We cannot go into questions of price here, beyond saying that art need not be, and should not be, expensive, except to the extent that costly materials are employed. It is at this point that the crucial question arises of manufacture for profit versus manufacture for use. It is because the idea of manufacture primarily for profit is bound up with the currently accepted industrial sociology that things in general are not well made and therefore also not beautiful. It is the manufacturer's interest to produce what we like, or can be induced to like, regardless of whether or not it will agree with us; like other modern artists, the manufacturer is expressing himself, and only serving our real needs to the extent that he *must* do so in order to be able to sell at all. Manufacturers and other artists alike resort to advertisement: art is abundantly advertised in schools and colleges, by "Museums of Modern Art," and by art dealers; and artist and manufacturer alike price their wares according to what the traffic will bear. Under these conditions, the manufacturer works in order to be able to go on earning; he does not earn, as he ought, in order to be able to go on manufacturing. It is only when the maker of things is a maker of things by vocation, and not merely holding down a job, that the price of things approximates to their real value; and under these circumstances, when we pay for a work of art designed to serve a necessary purpose, we get our money's worth; and the purpose being a necessary one, we *must* be able to afford to pay for the art, or else are living below a normal human standard; as most men are now living, even the rich, if we consider quality rather than quantity. Needless to add, the workman is also victimized by a manufacture primarily for profit; so that it has become a mockery to say to him that hours of work should be more enjoyable than hours of leisure; that when at work he should be doing what he likes, and only when at leisure doing what he ought —workmanship being conditioned by art, and conduct by ethics.

Industry without art is brutality. Art is specifically human. None of those primitive peoples, past or present, whose cultures we affect to despise and propose to amend, has dispensed with art; from the stone age onwards, everything made by man, under whatever conditions of hardship or poverty, has been made by art to serve a double purpose, at once utilitarian and ideological. It is we who, collectively speaking at least, command amply sufficient resources, and who do not shrink from wasting these resources, who have first proposed to make a division of art, one sort to be barely utilitarian, the other luxurious, and altogether omitting what was once the highest function of art, to express and to communicate ideas. It is long since sculpture was thought of as "the poor man's book." Our very word

"aesthetics," from *aesthesis,* "feeling," proclaims our dismissal of the intellectual values of art.

If we called the plain man right in wanting to know what a work is about, and in demanding intelligibility in works of art, he is no less certainly wrong in demanding likeness and altogether wrong in judging works of ancient art from any such point of view as is implied in the common expressions, "that was before they knew anything about anatomy," or "that was before perspective had been discovered." Art is concerned with the nature of things, and only incidentally, if at all, with their appearance; by which appearance the nature of things is far more obscured than revealed. It is not the artist's business to be fond of nature as effect, but to take account of nature as the cause of effects. Art, in other words, is far more nearly related to algebra than to arithmetic, and just as certain qualifications are needed if we are to understand and enjoy a mathematical formula, so the spectator must have been educated as he ought if he is to understand and enjoy the forms of communicative art. This is most of all the case if the spectator is to understand and enjoy works of art which are written, so to speak, in a foreign or forgotten language; which applies to a majority of objects in our museums.

This problem presents itself because it is not the business of a museum to exhibit contemporary works. The modern artist's ambition to be represented in a museum is his vanity, and betrays a complete misunderstanding of the function of art; for if a work has been made to meet a given and specific need it can only be effective in the environment for which it was designed, that is to say in some such vital context as a man's house in which he lives, or in a street, or in a church, and not in any place the primary function of which is to contain all sorts of art.

The function of an art museum is to preserve from destruction and to give access to such ancient works of art as are still considered, by experts responsible for their selection, to be very good of their kind. Can these works of art, which were not made to meet his particular needs, be of any use to the plain man? Probably not of much use at first sight and without guidance, nor until he knows what they are about and what they were for. We could rather wish, although in vain, that the man in the street had access to such markets as those in which the museum objects were originally bought and sold at reasonable prices in the everyday course of life. On the other hand, the museum objects were made to meet specific human needs, if not precisely our current needs; and it is most desirable to realize that there have been human needs other than, and perhaps more significant than, our own. The museum objects cannot indeed be thought of as shapes to be imitated, just because they were not made to suit our special needs; but in so far as they are good of their kind, as is presupposed by the expert selection, there can be deduced from them, when considered in relation to their original use, the general principles of art according to which things *can* be well made, for whatever purpose they may be required. And that is, broadly speaking, the major value of our museums.

CONSTITUTION CATHOLIC ART ASSOCIATION

IN and by and through his Divine Image, God created the universe. The whole creation reflects its Maker, and every part of it mirrors him. Man, in particular, reflects him, created as he is in God's image and likeness.

Man's body gives material expression to his soul; his soul is the form of his body; and man himself is a meeting point between the material and spiritual. For the satisfaction of his needs, both physical and spiritual, he rules, controls and transforms material creation, thereby imitating his Creator in being an artist. For art is that virtue of the practical intellect by which man is enabled to make things. It includes such arranging, ordering and organizing as may be seen in agriculture, seamanship and government. To give the word a narrower significance is to destroy its essential meaning and limit its usefulness. Art being a virtue of the mind, we see that every man is by nature an artist.

Because, however, of the sin of Adam and man's loss of his original integrity, he is fully an artist only to the degree that his virtue is perfected. Furthermore, the arts of fallen man are often infected with worldliness and impiety because he tends to make and use artificial things selfishly, for their own sakes, rather than for the love of God and neighbor.

To restore all things to himself, Christ, the divine Image, became man. As the second Adam, he came to undo the work of the first, and to bring all things to a fresh perfection. In establishing his Church he sanctified the whole world, and gave to material things specific sacramental functions. In him alone can we hope to restore all things to their rightness.

Modelling ourselves, as artists, upon the divine Exemplar, we see art as right reason in making, or as the making well of what needs to be made. And we see that right reason in the production of any object implies a proper understanding of the causes of this production. These causes are final, material, efficient and formal.

Nothing has ever been made without *some* purpose. The good which a thing is intended to achieve is its final cause, and it is a desire for this good that sets the artistic process in motion. The man who desires the good, and defines it, we call the patron. He is guided by prudence to choose the right purpose, while the artist is guided by his art to know and employ the right means of serving it.

The end of the artist *as artist* is the good of the work to be done, and this implies the fulfilment of the particular need of his patron, either of body or of mind, or, usually, because of the integration of the physical and the spiritual, of both body and mind together in the same object. The end of the artist *as man* is ultimately the service of praise to God, and, more immediately, the service of love to his neighbor. It cannot reasonably be the worship of himself in the things he makes.

The material cause is that which receives a form in order that the end may be achieved. Nothing can be made without *some material,* and right reason demands that the right material be chosen. Material is as essential to the arts that serve the mind as it is to those that serve the body. Unless the nature of the chosen material be known and respected by the artist, he will not be able to develop a new form in harmony with it. It is only through practice in handling it that he comes to understand and love his material.

The efficient cause is the agent which transforms the material for the achievement of the end. In making anything there must be *some* agent, and right reason will indicate the appropriate one. The agent is, from one point of view, the artist himself (the "principal" efficient cause) using his mental and bodily energies under the control of his skill or art. From another point of view, the agent is the tool or tools (the "instrumental" efficient cause) and the forces, external to the artist, which the tools enable him to express and direct. By practice with the instruments of his art, the artist makes them more and more a part of himself.

The formal cause is the mental pattern to the likeness of which the material is shaped for the desired end. Material cannot be arranged except in *some* pattern, and the intellectual virtue of the artist insures the production of the proper one. Before he can impose his image upon the material, his intellect must first conceive a formal idea, and his creative imagination see an image corresponding to it. The operation of the creative imagination is weakened by introspection and by the attempt to produce in the object qualities of design which the imagination naturally supplies. It is strengthened by the actual making of works of art.

An object, the making of which has been governed by right reason, is what it should be. One can realize its perfection as goodness, as truth, or as beauty. The realization of beauty is an activity not of sense, but of the intellect making use of the senses. The perception of the beauty of an object gives pleasure, although the enjoyment of that pleasure is not the first reason for the existence of the object.

Since art imposes a form on a material, it can truly be said that art is imitation, but it must be understood that the artist copies an inward essence rather than an outward appearance. And, since the more firmly he possesses his art the more he desires to do his work well, it may be said that art tends to perfection, and to beauty, which is one of the aspects of perfection. All things properly made are beautiful in proportion to that propriety, even though the production of beauty was not the maker's intention.

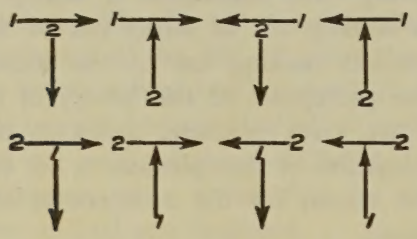
The aims of the Catholic Art Association are to restore among Catholics a true understanding and a good practice of the arts, for as artists they serve the material needs of the Church. The arts to be thus understood and practised include those that provide the necessities of everyday use as well as those that are specifically ecclesiastical.

At present, the arts are victims of that general secularization of life from which we all suffer. The Catholic Art Association cannot oppose secularism in all its aspects, but it proposes to attack this evil in the arts, for, unless these are normal—that is, practiced in a way suited to human nature—there can be no flowering of Catholic culture. We can begin to correct the present state of affairs only by beginning with ourselves.

TEN YEARS AGO

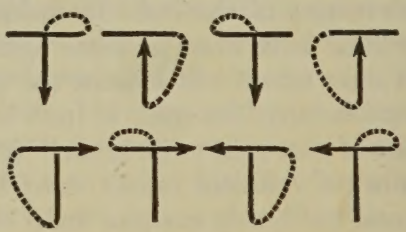
Question:

In the article "Stroke Sequences and Directions" in the Pentecost 1946 issue a footnote on page 22 states, " . . . that the letter T of two strokes can be made in eight ways; that there are 48 ways of making a three-stroked A, F, or H; 384 ways for making a four-stroked M, R, or W; and 3840 ways of making an ampersand of five strokes." How can this be possible? I can find but four ways of making the majuscule T and only 24 ways for the majuscule H.



Answer:

The formula for determining the number of possible stroke-sequences for any letter is 2^n (n!) equals x; 2 being the number of directions in which any strokes may be written, and n the number of strokes in the given letter. In the case of T 2^2 (2) equals 8. The diagram below shows these eight sequences, as well as the eight kinaesthetic patterns which derive from them.



THE PRESIDENT'S NOTES

A REPORT on the past year's activities was published as "The Acting President's Notes" in the Michaelmas issue. It does not seem reasonable to take up more space with organizational matters here, but I would like at least to thank the officers of the past two years. Some of them have carried on the work of the Association through many terms. All of them have been unselfish with their time and talents. Some find it necessary to retire. Others still continue in office. It is impossible to single out each one for especial thanks. May I, however, express the gratitude of the Association and the Church to all of them. God reward their service!

On October 13th we had a fine meeting with seventeen of our new officers or their representatives and friends at St. John Baptist de la Salle School in Chillum, Maryland. We discussed duties of officers in an attempt to get our organization functioning more efficiently. We also discussed and approved a program of cooperation with organizations having like aims, and appointed Sister M. Janet, S.C., of the Commission on American Citizenship, as our liaison officer to implement this program. We determined that the 1957 National Convention should be held at a time and place proximate to the Liturgical Week, which next year will be at St. John's Abby, Collegeville, Minnesota. We have invitations from Our Lady of Cincinnati College, and St. Elizabeth's College, Convent Station, New Jersey, for the 1958 and 1959 Conventions. We also discussed the possibility of an annual award to be given at the time of the National Convention to an artist who has followed traditional Christian principles in his work in an exemplary manner. The problem of the election of officers was also discussed and all present agreed that the only really workable solution is to have a nominations committee representing all groups within the Association propose a slate to be adopted in a single ballot at the National Convention. These are only the most important matters discussed at this very encouraging meeting.

On the inside back cover of this issue the new Regional organization is outlined. There is still no Regional Director for the North Central or Southwest. In the Michaelmas issue Sister Thomasita, O.S.F. was mentioned erroneously as North Central Regional Director. She finds it impossible to assume this extra work.

Thomas Phelan

A PATRON FOR THE C. A. A.

HOSE whose artistic enthusiasm centers on the fifteenth and succeeding centuries rather than on those that preceded them are fond of reminding us of the universal geniuses of the Italian Renaissance, and especially of Leonardo da Vinci. Great as he unquestionably was both as an artist and as a man, we often wonder whether earlier ages could not show equally eminent examples of profuse artistic endowments. We wonder whether the diffierence in this respect is not rather one of biographers than of subjects, of Boswell's than of Johnson's. The lives of Leonardo's contemporaries are minutely chronicled in the volumes of Vasari, but the written notices of the corresponding medieval prodigies are few, terse, and difficult for the ordinary reader to come by. Of every hundred readers who can tell you about Leonardo, how many even know of the existence of Saint Tutilo, who died in 915 and whose feast is celebrated on March 29th?

Here is what Butler's *Lives of the Saints,* as edited by Donald Attwater, has to tell us. Tutilo was sent to school at the celebrated Benedictine monastery of Saint-Gall. Among his schoolfellows were two who were later to become famous, Notker Balbulus and Ratpert, and the three young men went on and received the tonsure together as monks of the abbey. In due course Notker was made librarian and Tutilo head of the cloister school. "Handsome, eloquent and quick-witted, St. Tutilo appears to have been a universal genius, for he is described as a poet, an orator, an architect, a painter, a sculptor, a metal worker, and a mechanic. Music, however, was his passion, and he could play all the various instruments taught to his monastery scholars. Although he did not invent liturgical tropes, he certainly cultivated them, and he was probably associated with his friend Notker in writing sequences and in fitting words to the final Alleluia in the gradual. King Charles the Fat admired Tutilo, and said it was a pity such a genius should be hidden away in a monastery. Tutilo shrank from publicity and avoided when he could large cities like Mainz and Metz and avoided compliments. He adorned his pictures and sculptures with an epigram or motto, and there are still at Constance, Metz, Saint-Gall, and Mainz paintings attributed to him. But of his poetic and musical works only three little elegies and one hymn have been printed. He died in 915 and was buried in St. Catherine's Chapel, which was renamed in his honor." (Butler's *Lives of the Saints,* Thurston and Attwater edition, Vol. I, pg. 696.)

St. Luke is often considered the patron saint of the practicioners of the fine arts on account of the medieval association of the guilds of picture-painting and medicine, but his real status as Evangelist can obviously not be augmented by the addition of such legendary conceptions. Might it not be good to take St. Tutilo as our patron? He is not only a real canonized saint but as an artist he surely represents, as far as any one man can, the breadth of the arts which our Association exists to emphasize. He was a painter of pictures, but he was an artist also in a much broader sense, for apparently he carried perfection into every corner of his productive life. And lastly, and far from least in importance, "he shrank from publicity . . . . . and avoided compliments." Is he not the heavenly patron whose prayers we most need?

Ivory book covers preserved as "Tutilo-Tafeln" in the Stiftsbibliothek at Saint-Gall. Work of ninth or tenth century, traditionally assigned to St. Tutilo himself. The inscriptions may be examples of the "epigrams and mottos" with which he is said to have adorned his sculptures.

The lower inscription on the left: "St. Gall offers bread to a bear" indicates that it was made in the abbey with which it has always been associated. On the right we read, "Here Christ assumes his proper place, surrounded by the noble garland of his powers."

Photo Baumgartner, St. Gall.

SEEING IS BELIEVING

This is the continuation of a paper originally read as a contribution to the general subject of "Art as Communication", which was the theme of the Work Shop on Art held at The Catholic University of America in Washington, in June 1956. It is here reprinted from the Workshop Proceedings, with the permission of the Director of Workshops, The Catholic University.

1) THERAPEUTIC PURPOSE

Therapeutic art, as practised today, has a private end for the maker. Consequently, the objective or public character of such work is not important. Such art may be good, bad, or indifferent in its objective appearance; but if it is good, it is not by merit of the therapy, but by merit of other considerations. It was not Van Gogh's turmoil that made his paintings good, but the clarity, logic, and talent of his striving to transcend that turmoil. Picasso has said, "I go for a walk in the forest of Fontainebleau. I get 'green indigestion'. I must get rid of this sensation into a picture. Green rules it. A painter paints to unload himself of feelings and visions" (Goldwater and Treves, *Artists on Art,* p. 421). Painting is thus explained as an essential therapy. Yet, if Picasso's art is successful, his explanation does it less than justice. For if indigestion of green, by itself, could move a person to successful art, there would be thousands upon thousands of masters where there are but myriads of daubers. There are, indeed, countless painters who achieve the therapy without ever achieving the art. It is one of the commonest mistakes of art-criticism today, to confuse therapeutic production with art. Nor is the error confined to the critic alone. In terms of the art-work itself, therapy is the least important purpose, and a most incidental one. We shall not dwell on this any further.

2) REPRESENTATIONAL PURPOSE

The purpose of representation is one of the most simple and widespread aims of art. The commonest form of representational art concerns the outward appearance of things, and can be found in all ages, all over the world. Where this purpose exists, it is always self-evident, at least to the extent that the commonsense world may be self evident.

On a fragment of carved bone from Switzerland, (pl. IV, 12), we see the figure of a prehistoric elk, and perhaps indication of herbage, reeds, and water. Regardless of any additional purposes this engraving may have had, one of its purposes was certainly to represent the outer appearance and habits of the animal. If we interpret some of the lines correctly as vegetation and water, this fragment becomes a very early landscape of partly naturalistic type. At any rate, the object has a clearly defined representational quality, and is of great antiquity, perhaps dating from 12,000 B.C.

The representational purpose, as one among others, is known in Egypt as early as 3000 B.C., if not earlier. In the Indus Valley Culture, far from Egypt and less well known, representation was also practised. The bronze figure of a dancing-girl (pl. V, 13) is an admirable example of outward representation. This figure has a jauntiness about it, and seems only momentarily poised, as though to resume movement at any instant. This implied

verve is representation of an inner quality. The bronze dancer may be dated between the 3rd and 2nd millennia B.C.

Going still further afield, we can find representation in China, between the 5th and 4th centuries B.C. Pl. IV, 14 shows a bronze model of a chinese chariot, complete with horse and people. One of its major purposes is to look as much like a horse-drawn chariot as possible, without actually being the original.

In Roman Italy, there were numberless examples of representational art. One of the most striking instances is a huge mosaic from a Pompeiian floor (pl. IV, 15). This picture represents the battle between Alexander and Darius, at Issus; and may have been made sometime during the 1st century B.C. It is realistic to a high degree, even attempting to show the three-dimensional aspect of the living originals, and the third dimension of the space in which they fought. Such very specific representation probably existed even earlier than at Pompeii, as the Alexander Mosaic may have been copied from a Greek painting by Philoxenos, two hundred years earlier.

For representation in recent times, we need only refer again to the work of William Harnett. External, or commonsense representation was probably this artist's only purpose; while visual realism was the only necessary quality to carry the purpose out.

3) FUNCTIONAL PURPOSE

Let us consider the third aim of art, functionalism. This is a multiplex purpose. In one way, an object can function as a utensil or tool. When created with an appropriate shape, as in the case of pitchers, harps, and scythes, the object implies a particular function. As mentioned earlier, when it is the purpose of the maker that the object shall be put to use according to the shape, then the object is truly functional; the pitcher can be emptied, the harp can be played. On the other hand, a functional shape without a functional purpose becomes only a model or a toy. This is particularly true of machines. If an object is called a machine, but has only the appearance without the function, then it is simply a failure or a fraud. Perpetual motion machines are a good example of failures and frauds.

In another way, functional purpose may be found in mnemonic devices and symbolic aids. There are great numbers of such functional devices, and frequently their purpose is not limited to function alone. Frequently they partake of organizational ends as well. The *quipu, abacus, yantra,* and *mandala,* alphabet and book are all examples of this aspect of function.

In yet a third way, functional purpose is intended in objects which have power in themselves. Even though the object produced in one culture might not be credited with potency by a different culture; still, in its own context, it is believed powerful. A large body of so-called primative religious art has this power to function. We say it has "magical properties". In Africa, among the Baganda of Uganda, for instance, it is the custom to preserve the umbilicus of important person. Pl. V, 16 illustrates such an umbilicus, stitched in leather and covered with a decoration of cowrie shells. This object was called a *mulongo,* and was regarded as the twin of its owner from the moment of the latter's birth. It was carefully preserved, since it was assumed that an injury to the *mulongo* would bring about injury to the owner. After the death of the owner, the object was stored most carefully; as an affront or injury to it would affect the spirit of the deceased adversely. This, in turn, might bring disaster upon the community. Such objects have magic functional purpose, but frequently lack functional reality in their shapes. This distinction separates

the true fetish from the true model; the model having functional shape, but no functional purpose. The *mulongo* is only one of many such magical objects. The sole purpose for their creation is to make sure that the magic power within shall be properly preserved and directed. In our own culture, rabbits' feet, complete with chrome mounting and key-chain, may be purchased at any novelty shop.

It is ironical that the class of art which we now call " decoration", and to which we attach the *least* functional significance, had its origin in a totally functional purpose. At one time, decoration was quite functional, in the magical sense. Consider the world as understood by Paleolithic and Neolithic Man. What we call magic or animism were to ancient man a system of logical causality. Nature functioned by virtue of inherent powers. At one time, every single phenomenon, clouds, mountains, streams, birds, animals, trees, pebbles, each had its own individual potency. Each had its own volition, and could exercise its power under the proper conditions. The world was completely *alive* with a countless host of living individual powers and volitions. If a man bruised himself painfully on a stone, he did not think of the event in terms of an inert object affecting his nerve-endings, which then transmitted a message to his cortex, which was then interpreted as pain. He did not consider the bruise or the pain to be internally generated. He thought of them as being externally applied, manifestations of a powerful and unfriendly stone. Occasionally even today, if a child strikes his foot on a stone or tree, he may interpret this as having been kicked by the object, and he may promptly kick it back. Grown-ups, too, in a fit of exasperation, may take such revenges. There is a certain logic to the process. The basic assumption of this logic is that everything in nature functions, and functions by virtue of inherent powers.

Ancient Man, viewing the world from the standpoint of this assumption, logically extended the assumption to include phenomena which he himself produced. If objects made by Nature needed inherent will and power to function, then objects made by man also needed their own will and power. The problem was how to get these life-forces into human productions, into clubs, bows, arrows, pots, urns, sculpture, and wagons. One of the simplest ways to instill life into manufactured articles was to transfer some of the maker's life to the object. Since human vitality is most manifest in kinetic situations, movement and life have become almost synonymous. The ancient artist, therefore, transferred some of his own life to an object by conferring on it some of his own movement. The movement remains on the object in the form of traces of the activity; scratches, imprints, textures, shapes with or without meaning in themselves. For a man-made object to have life and power, the surface had to show as much evidence of this transferred vitality as possible. What we call "all-over decoration" was essentially the means to ensure full power to a manufactured object; to put it on an equal footing with the power of natural objects. The *horror vacui* was a very real concept in times gone by, since an undecorated area was an unvitalized one. A blank area was a dead surface. Consistently enough, we still speak of lively surfaces and dead surfaces.

In pl. V, 17 is shown a small detail from an ancient Chinese vessel, dating about 1000 B.C. Such a vessel was used for ceremonial purposes. It was intimately connected with the welfare of the individual, family, and state. It was a focal point for powerful spirit-forces, and consequently had to be powerful itself in

order to sustain them. Every square inch of this bronze vessel is covered with pattern, some of it in the form of animal-masks, some in the form of spirals. Whether all of the pattern had precise symbolic meanings, may never be known; but the primary effect was to transmit movement, and therefore life, to the entire vessel. The lively surface ensures the independent vitality, the power and will, of the vessel. Without power, it would have been non-functional, and of no use to the family or the ancestral spirits.

The very ancient idea that surface decoration ensures vitality includes not only man-made things, but the human body as well. Body-painting and tattooing are probably as old as any kind of surface treatment. A splendid example of tattooing was recovered from an icy tomb at Pazyrik, in the Altai Mountains of Mongolia (pl. V, 18). The body was well preserved, having been frozen solid for the last 2300 years. On the right, the tattoo is shown in place on the body; while on the left, there is a detailed sketch taken from one arm.

The purpose of tattoing is to heighten the inherent potency of the individual who wears it. Tattoo assists the owner to control powerful forces which he might not be able to cope with by ordinary physical or spiritual strength. It is not surprising that the civilized groups most given to tattoo nowadays are professional teamsters, engine-operators, mariners, and soldiers. These are all vocations in which the control of force is crucial. The teamster controls his horses or motors; the engineman controls his boilers, hoists, or engines; the mariner struggles against sea and storm; the warrior battles the brain and brawn of his enemy. In these callings, life depends on successful control, and originally, strength and skill were critical factors. To an extent this is still true. At one time, it must be remembered, all forms of force and skill were considered magical. Although much of the concept of superior magical potency has disappeared in "civilized" life, there still lingers the idea of superior physical potency. Today, the possession of tattoo identifies the wearer (in his own mind) with a group enjoying superior potency. The youth who has himself tattooed, usually feels that his decoration will mark him as "a man among men". Those who do not use physical potency as a primary frame of reference, but who, on the contary, refer rather to powers of the intellect, hardly ever decorate themselves. Rarely will you find a tattooed professor.

4) ORGANIZATIONAL PURPOSE

There is no clear-cut line of division between the functional aim and the organizational aim. Many works of art reflect both purposes. Some works, though, will show only one. Art with a magical function frequently employs organizational methods in order to intensify its effect. As a result, we may say that even in art with essentially magic character, compositional elements may be quite an important factor. In extremes of context, organization may be limited solely to the physical materials from which the work of art is made; or, on the other hand, organization in the work may be used to clarify difficult conceptual relationships. In the realm of concept, a map, for example, may assist the understanding of spacial relations, while a *mandala* may illustrate the relationship of Man to the Universe, or the Universe to God.

Of all possible forms of composition, the heraldic device is one of the simplest and oldest. It is already very ancient when we find it on the Lion Gate of Mycenae (pl. VI, 19), about 1000 B.C. Here, the animals facing each other are used as a magic-protective mechanism for the citadel. It is somewhat outside the scope of

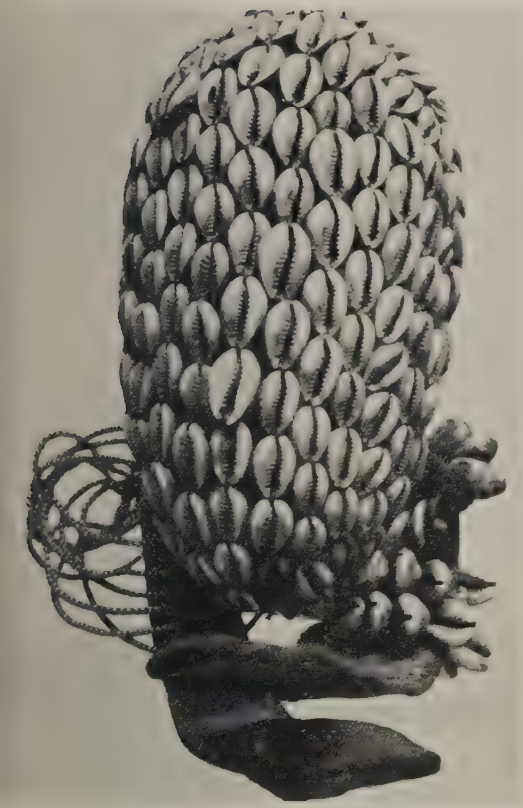


FIGURE 16 *(left) Mulongo or umbilical reliqu Uganda, Africa, c.1600 A.D. (after Ridgeway) Am many primitive peoples works of art are supposed function magically. The Buganda carefully preserve umbilical cord of important people, believing that ha to it will result in harm to the person or his tribe.*

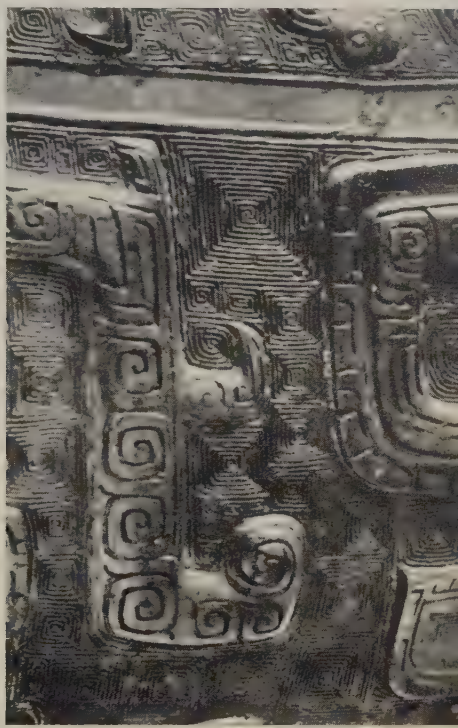


FIGURE 17 *(above) Detail of a bro ceremonial vessel, China, c. 1000 B.C. A lively or animated surface was often lieved to express and strengthen the magi power within an object. Movement a vital power together, and animated de ration outside helps magical force insi The external pattern is intended to transf life to the object and its users.*

FIGURE 18. *(left) Body tattoo; from Pazyrik (Art Ne January 1955) Body decoration is probably as old as a kind of surface treatment. This ornament, found on a Mo golian body, frozen for 2300 years, was probably analogo to that on the bronze vessel. A lively surface means "lively" man.* Horor vacui *was formerly a real concept, a a blank surface was an unvitalized one.*

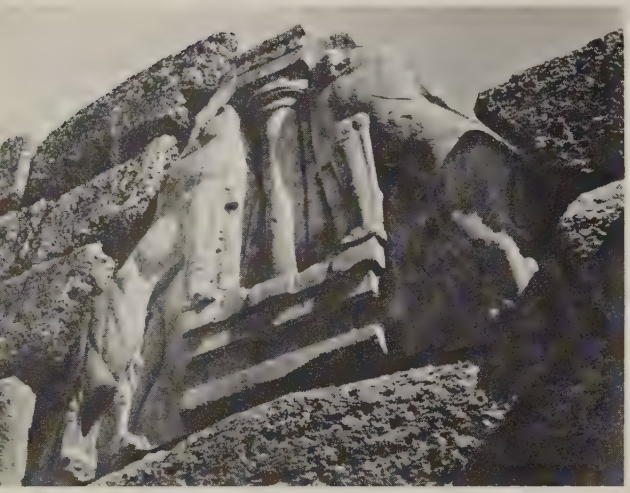


FIGURE 19. *Lion Gate from Mycenae. End of 2nd millennium B.C. Face-to-face pairing of animal figures seems to have its origin in the idea of substance and shadow, the reality and its reflection in pool or mirror. This kind of composition shows together both the powerful animal or being and the spiritual source of its power.*

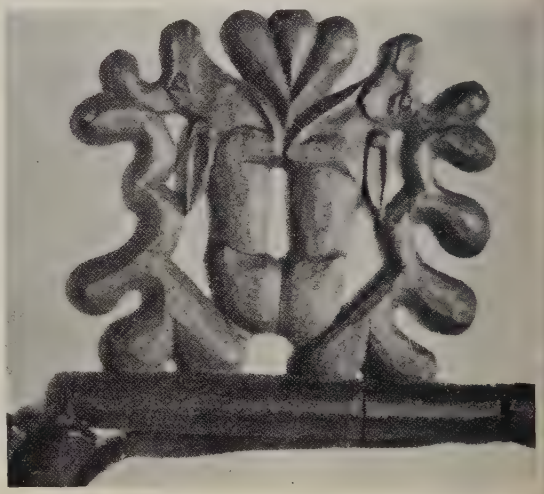


FIGURE 20. *Wooden deer, horse trapping, Pazyrik, 4th cent. B.C. (Amer. Journ. of Arch., XXXVII, 1933) This pair of wooden deer was made as part of a ceremonial harness. The elaborate and exaggerated horns, are almost universal symbols of virility and strength.*

FIGURE 22. *Paper stencil. Amur River District c. 1910 (after Laufer) Modern paper stencil from Northern Manchuria, represents a technique in use there for untold centuries. Some Amur stencils preserve motifs borrowed from Han China some 2000 years ago. Notice pairs of facing animals.*

FIGURE 21. *Stencil of gilded leather, Pazyrik, 4th cent. B.C. (Amer. Journ. of Arch., XXXVII, 1933) Such paired forms are easily cut out as stencils. These paired cocks seem to have been cut from a folded piece of leather. Notice the exaggeration of the combs is again a symbol of vitality and vigor. Gold leaf is suitable to the cock as a sun symbol.*

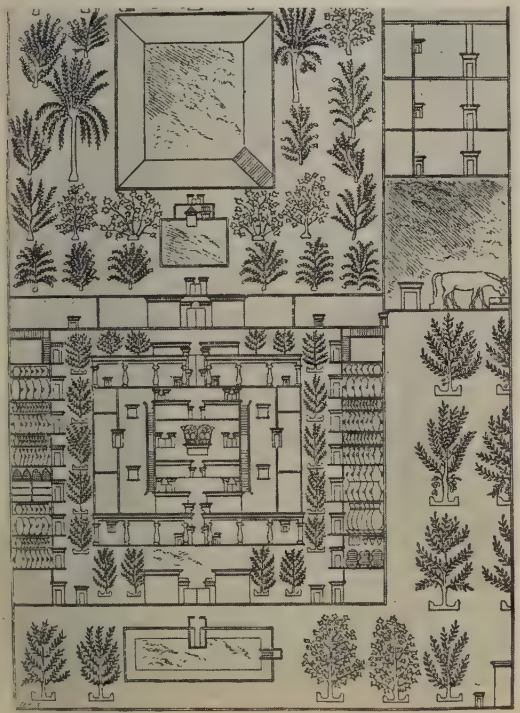
PLATE SIX

FIGURE 23. *Stone stele showing ox tea Krasnii-Kamen, Siberia; c. 1000-800 B. (after Aspelin) This is not an example "facing pairs", with a symbolic purpose, b of "radial perspective", a method of sugge ing appearance by showing top and sever side views simultaneously.*

FIGURE 24. *Engraving from silver vas Maikop, Caucassus; c 1500 B.C. (after Fran fort) Another example of "radial perspe tive". By a combination of top and side vie the positions of mountains, trees, rivers, a animals are indicated with some accuracy.*

IGURE 25. *(below) Wall painting rom El Amarneh, Egypt, 18th Dynasty. after Perrot and Chipiez) "Radial" ombined with "transparent" perspec- ive. General arrangement in plan, and etails in elevation are shown. The iewer is thought of as above and in ront of the subject matter. In addition, bjects actually hidden in the store ouses are made visible.*

IGURE 26. *(below right) Modern re- onstruction of Place at El Amarneh after Perrot and Chipiez) Same scene n "parallel" perspective tells not quite o much about the general plan, and othing at all about the interior furnish- ngs.*



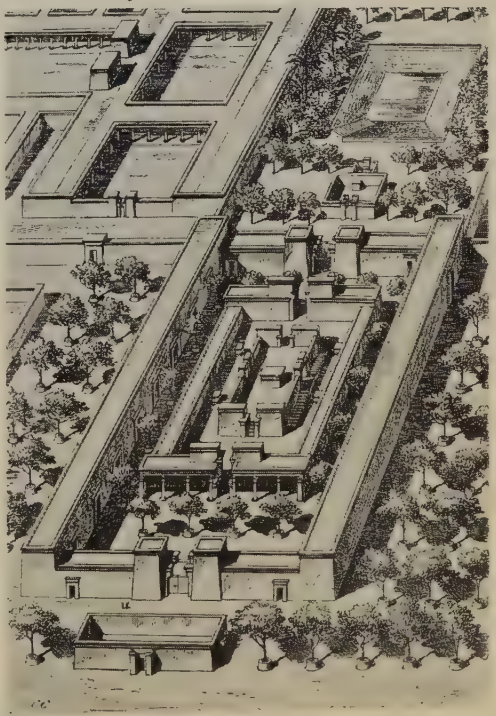


FIGURE 27. *Perspective drawing, Baldassare Peruzzi, (1481-1536) (Uffizi Gallery, Florence) Familiar "converging" or "scientific" type of perspective, based on the optical fact that parallels seem to converge and vanish. This convention tends to limit representation to its non-intellectural, phenomenal aspects.*

FIGURE 28. *Portion of "Admonitions" Scroll, Ku K'ai Chih, 4th-5th cent. A.D. (British Museum) In this Chinese convention, parallels* diverge *into the distance. It imples that the world becomes increasingly knowable as mind is applied to it. Man's intellect transcends his sensory limitations.*

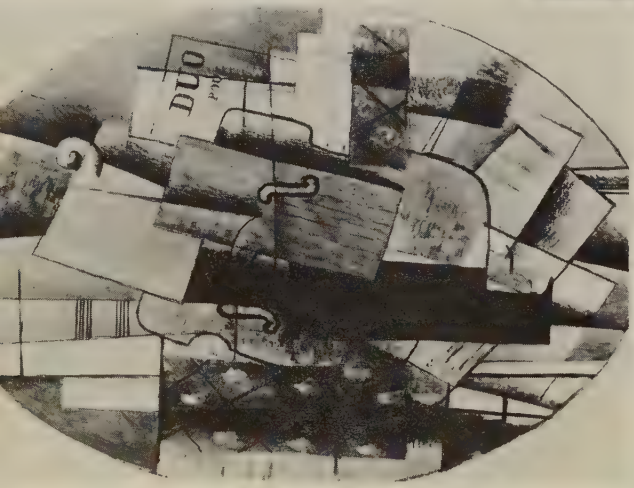


FIGURE 29. *Georges Braque, "Oval Still Life" (Le Violon) Various materials are reduced to elementary planes, patterns and textures. These elements are then reoganized in what is considered a more dynamic and inevitable optical relationship than nature could ever confer.*

FIGURE 30. *Unknown artist, "Poetess Onono Komachi" Japan, Kamakura Period (1185-1334) Here planes, patterns, and textures, are used much as by Braque. But Braque's reorganization becomes lifeless, whereas the Japanese knows that a living structure is* given *by nature, and must not be destroyed during reorganization.*

this paper to trace the development of heraldic organization in detail. In all probability, the face-to-face arrangement stems from an exceedingly ancient idea concerning reflections. Folklore still retains the notion that spirit-forms may be seen reflected in mirrors, under proper conditions. Prior to the Bronze Age, the reflecting pool and sacred spring, or a mirror of polished obsidian, would always provide insubstantial images. The effect of heraldic composition is to represent the potent animal or being, and at the same time to represent its spirit-form which is the real source of its power. Such a conception of spirit-form may well be a stage beyond the idea of a world of total volition, in which even inanimate nature is, so to speak, animate.

Heraldic composition occurs in many places, usually with protective or talismanic intent. The wooden deer of Pazyrik (pl. VI, 20), about 4th century B.C., are used as part of a cermonial horse-trapping. (We moderns prefer a fox-tail, attached, as a talismanic device, to our automobiles. Some people protect their vehicles with baby-shoes.)

Heraldic art is easily produced by the stencil process. A sheet of bark, leather, or paper is simply folded in two, and both sides of the composition may be cut at once. This system has widespread popularity. Leather stencils have been recovered by Pazyrik, where they were covered with gold foil and used as saddle decorations (pl. VI, 21). Since the system lends itself readily to infinite elaboration, it may lose its magical significance, in time, and become a standard way of arranging any subject-matter. The Gold Tribes of the Amur District, northern Manchuria, have been using elaborate stencil compositions for untold centuries. Pl. VI, 22 shows a modern paper stencil from the Amur region. Within the elaborate tracery, one may still observe the heraldic foundation. Furthermore, in spite of the ephemeral nature of the medium, recent Amur stencils still preserve motifs borrowed from Han Dynasty China, some 2,000 years ago.

Organizational purpose is also found in efforts to establish the spacial position of objects. One might refer to this aspect of art as "descriptive organization". What we call "scientific perspective" is only one attempt, among many, to establish a descriptive system. A system which might well be called "radial perspective" has been used by many early cultures, and is still used by some tribal folk in the present day. In radial perspective, the subject-matter is represented from above and from several different sides, all simultaneously. A stone stele from Krasnii-Kamen, Minusinsk region, shows a yoke of oxen (pl. VII, 23). This monument may have originated in the Kara Suk Culture, about 1000-800 B.C. The convention is easy to understand, and describes the spatial conditions very clearly.

Radial perspective has many variations. A silver vase from Maikop, in the Caucasus, shows a group of four animals in procession around a body of water (pl. VII, 24). By a skillful combination of top and side views, a map-like landscape is created, in which the position of mountains, trees, rivers, and animals are indicated with some accuracy.

Egypt developed a composite of radial and transparent perspective, adding the further convention of a limited standpoint for the observer. The viewer is always thought of as being above, and in front of, the subject-matter. An Eighteenth Dynasty wall-painting from El Amarneh (pl. VII, 25) carefully describes one of the then-existing palaces. We see not only the ground plan and elevation of every unit, but we can see inside the very chambers themselves and learn of their contents. If we compare the Egyptian view with a

modern reconstruction of the same palace, we find that the modern drawing (in parallel perspective) does not tell us quite so much about the ground-plan, and nothing at all about the furnishings within (pl. VII, 26).

To us, the most familiar convention for purposes of spatial description is "scientific" or converging perspective. A typical example of this perspective is shown in a Renaissance drawing by Baldassare Peruzzi (pl. VIII, 27). We feel quite comfortable with converging perspective because it accepts a characteristic of physical vision as a basic assumption. It is an optical fact that parallel lines seem to converge and vanish in the distance, away from the observer. But though we may accept this assumption as a way of physically seeing the world, we cannot afford to accept it as a way of believing in the world. We cannot make the limitations of the eye into the limitations of the mind. The developed mind knows that the world does not vanish beyond the reach of the eye. Hence the imposition of "scientific" perspective on art limits art to its non-intellectual or phenomenal aspects. The assumption that the world is not knowable beyond the reach of the eye asserts that Man, as observer, can trust nothing but his physical senses; his immediate experiences, if you will. We sometimes fondly think of this as "being scientific".

Compare the Renaissance perspective with that found in a painting by the Chinese master, Ku K'ai Chih, of the 5th century A.D. (pl. VIII, 28). Instead of a converging arrangement, the Chinese painter uses a distinctly diverging system. The Chinese assumption is not one of sensory limitations. The point of convergence is in or near the eye of the observer. The viewer stands near a focal point and his vision radiates toward an ever-growing horizon. This convention implies that the world becomes increasingly knowable when mind is applied to it. The Chinese artist considers Man as a being who transcends his sensory limitations by the use of intellect. Consequently, the art appropriate to such a being employs conventions which transcend optics.

Let us leave spatial organization and consider material organization as a purpose. It is sometimes supposed that close attention to material organization in painting at any rate, begins with Cezanne. It is further supposed to receive its most intense investigation with the cubists and post-cubists such as Braque and Mondrian. At the present time, the fruits of exclusively phenomenal organization are being enjoyed by a host of contemporary artists from Duchamp through Motherwell. The entire development might be called a movement toward abstraction, of which non-objectivism is but a part. Somewhere in the competent middle stands Georges Braque. In one of his typical compositions (pl. VIII, 29), we see various materials reduced to elementary planes, patterns and textures. These elements are then reorganized in what is considered a tighter, more dynamic, more inevitable optical relationship than nature could ever confer.

This idea is by no means new. As early as Fujiwara Period in Japan, (897-1185), such an abstract movement was already noticeable. One of the finest examples of Japanese abstraction is attributed to the Kamakura Period (1185-1334). It is a portrait of the poetess Onono Komachi (pl. VIII, 30). One immediately notices that individual planes, patterns, and textures are used in the same manner by this unkown artist as by Braque. But in addition, there is an underlying unity, a linkage between planes, that is more subtle and much more convincing than in the modern painting. Braque's planes suddenly seem to take on a random, disjointed quality when confronted by the utter control of the Kamakura study. To use an analogy,

Braque's method originated on the dissecting table. By the time he started to recombine the dissected elements into a new whole, the components were already dead. The Japanese artist, on the contrary, was aware from the start that a basic, living structure is given by nature; and that however much it may be reduced, simplified, and rearranged, it must not be destroyed. Once destroyed, it is beyond the power of Man to synthesize a living replica. The replica is always a little unconvincing because it lacks life.

No formula can produce the quality of life. Concentricity of field, figure-ground relation, structure-in-the-picture-plane, closure and interlocking, field structure, retinal-cortical-motor process, painting-is-optics; none of these formulae will give life to art nor even prevent its death. The living quality in art is a reflection of the living quality of the subject-matter. This quality must be instinctively treasured in the philosophy of the artist, before he applies any formula whatsoever. If the artist respects this vital nexus, *any* workable formula will serve his purpose. Developed Cezanne and developed Braque are quite dissimilar arts. They only hold a formula in common, being quite opposites in terms of vitality.

The inventions of material organization may be sensitive or they may be gross, but in any event they are limited. The artist who concentrates on a more and more limited segment of his world is in retreat. He feels unable to cope with a greater world. The portrait of Onono Komachi was the product of one of the most sensitive and recherche court-societies that ever graced the earth. But during Kamakura times, this court was completely helpless. It was surrounded by a *de facto* government of thoroughly military character, and was an island of artistic culture in a sea of power politics and practicalities. Braque and his colleagues are surrounded by an industrial society, and by the material practicalities that rule it. In both cases, the artist focuses his attention on a small area in which his moral sense is still uncompromised. In so doing, he limits himself to smaller concepts all the time. This retreat determines the working formula. The formula, in turn, is the basis of the curious similarity between Braque and the Japanese painter.

There are three alternatives for an artist trapped by an uncongenial culture. For one thing, he may accept all the tenets of the prevailing morality. For another, he may assert an inclusive, independent morality of his own. Salvador Dali is a good example of the former, and William Blake is one of the rare examples of the latter. Most people effect a patchwork compromise, which is the third alternative.

An art with the purpose of material organization alone, does not show the greatness of which art is capable. Let us, therefore, examine an art which has its purpose not material, but universal organization. Such art has existed in many ages and many places. For example, the Assyrian Ziggurat (pl. IX, 31) was conceived as a model of the entire world. The world was thought of as a cosmic mountain with seven levels, each level supporting different types of being. The shrine at the topmost level was the realm of deity. This architectural world-model had a moral and social function. On certain occasions, the mortal ruler would enter the crowning shrine, where it was thought he consorted with the divinity. As the divinity rules all lesser types of spiritual force, the king's divinity then ruled all lesser types of mortal force. The state order thus becomes the analogue of the divine order, just as the earthly kingdom becomes the analogue of the cosmic mountain.

In a more detached way, the great monument of Barabudur in Java (eighth cen-

tury A.D.) simulates a world-mountain (pl. IX, 32). Separated by a vast distance, and by a thousand years in time, from the Assyrian Ziggurat, it is a similar attempt to embody cosmic, state, and religious order in a work of art. The nine levels of Barabudur start with a lowermost one representing hell. The monument moves upward with five square levels symbolizing increasingly abstract concepts; and then up through three circular levels symbolizing fully abstract, or esoteric conceptions. This progress from the mundane and knowable to the thoroughly mystic can be demonstrated by the change in sculptural style; for Barabudur is covered with thousands of sculptured works. (Vid. Rowland, "Barabudur", *Art in America,* July, 1941). Originally, the central spire may have enclosed the figure of a supreme Buddhist deity, which was the only sculpture of the monument completely hidden from the human eye. This supreme, inconceivable, Buddha was the source from which all order and all being emanated. He was the center and origin of cosmic organization.

Universal organization is found even in so-called primitive art. Pl. IX, 33 illustrates a stone carving of possible Totonac origin, perhaps representing the god Xolotl. On his body, this deity bears a diagram of the cosmos. At the center is the circular symbol of the immediate horizon or sky, from which emanates terrestrial order. This may be similar to the upper circles of Barabudur; or perhaps it is similar to the Greek *omphalos,* the navel of the earth. Enclosing this round center is a square, frequently the symbolic diagram of Earth. The mundane levels of Barabudur are essentially square, likewise the ancient Chinese conception of the earthly shape. The Chinese, moreover, made jade objects called *tsung,* which were square tubes drilled longitudinally with a round hole. These *tsung* are generally considered to have been earth-symbols, even by Chinese scholars themselves. We still speak poetically of "the four corners of the earth", and these four corners are clearly indicated on the Totonac carving.

Many ancient peoples considered that a square, flat earth floated on a surrounding sea. The early Egyptians and the Khmers, for example, believed this. Our pre-Columbian diagram shows a circular band around the square, which may very well refer to the circumambient waters; or even to a watery hemisphere that vaults over the visible sky. Variations of such a cosmology were popular as late as the time of Dante and Gervase of Tilbury. Dante himself employed such a system in the *Divine Comedy.*

One of the adjuncts to the watery circle or hemisphere, was a fiery region that existed beyond, and which, in turn, enclosed the waters. The Babylonians believed that the Milky Way was the seam where two celestial hemispheres joined to make a complete sphere. The faint glow of the Milky Way was thought to indicate the fires of an outer realm shining through the seam. (Vid. Lum, *Stars in Our Heaven,* p. 239). The notion of a fiery outer space was also popular among the Greeks. Philolaus, a fifth century Pythagorean, devised a cosmogeny that included this already ancient notion. (Vid. Graubard, *Astrology* and *Alchemy,* p. 22). On the Totonac sculpture, outside the smooth circle may be seen a surrounding circle of vanes. It is highly likely that these radiations indicate an inclusive fiery dome. If we may call this diagram a *mandala* or cosmograph, then its mystical setting is between the upper arms and the thighs of a supreme being, conceived as illustrated.

Let us compare the pre-Columbian diagram with a Gothic illumination (pl. IX, 34). This is a cosmograph illustrating the mystic vision of Hildegard of Bingen (1098-1179). Its formal similarity to the

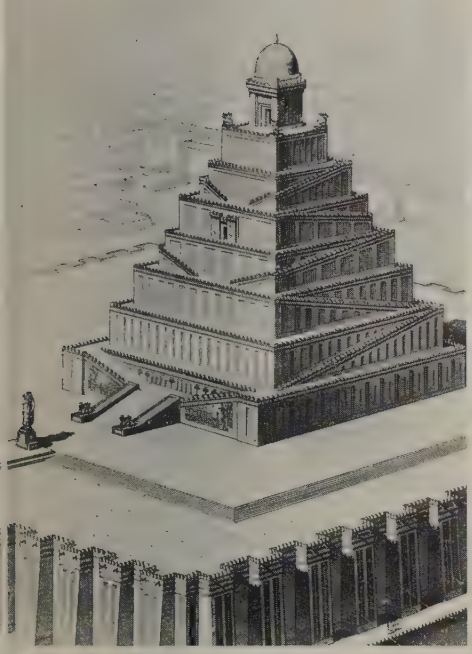


FIGURE 31. *Assyrian Ziggurat, 9th-7th cent. B.C. Restoration (after Chipiez) Organizations aimed at expressing universal order. World-Mountain shows its physical nature by square plan, and is crowned by abode of the deity. Besides cosmographic it has serious political and religious functions.*

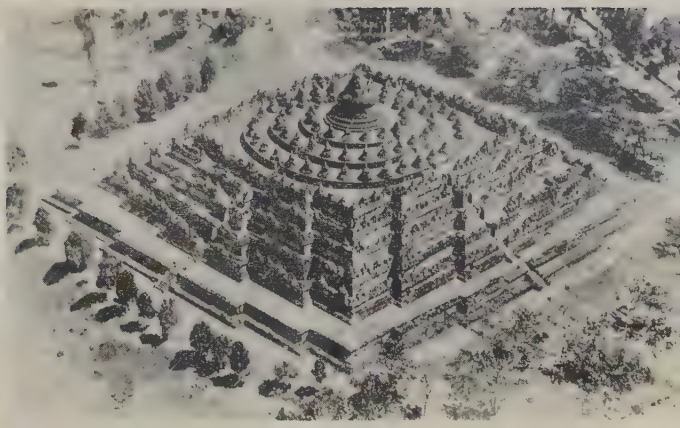


FIGURE 32. *Buddhist Temple, Barabudur, Java, 8th cent. A.D. Basically similar, though more refined, cosmic reflection. Pilgrims follow Path to Perfection up these terraces. Squares represent this world and circles heaven. Aniconic symbol of Deity, source of all being and order, at summit.*

IGURE 33. *Pre-Columbian Mexican Sculpture. he God Xolotl (?) possibly Totonac c. 900-1519 .D. A theriomorphic divinity is hidden behind niverse, limbs and head (his acts) apparent only. quare earth is surrounded by circular bands of r and empyrean fire, identifying symbol as cos- ic.*

FIGURE 34. *Late Gothic Illumination, Vision of St. Hildegarde. Christian mystic uses similar cosmography. God supports universe but is concealed behind it. Same squares and circles. Man stands at the center both as cosmic inhabitant and as cosmogenic summary.*

DETAIL OF THE CORONATION OF OUR LADY

by Sano di Pietro in the Cathedral of Siena

sculptured arrangement is quite remarkable. Above the circle of the Universe may be seen the head of Deity, God as Father and Son. His arms encircle the upper part of the cosmic round, while from the lower part protrude His feet. Among the directional lines may be found a square. Within the directional square there is a circle or sphere of air, indicated by clouds in the four quarters. Enclosing the sphere of air, is a sphere of water. Beyond this realm is the "crystalline sphere", to which the stars are attached. (Vid. Graubard, op. cit., p. 20). Outermost of all is the sphere of fire, shown here like an encircling garland of flames. Up to this point, the composition blends ideas surviving from the Babylonians and the Pythagoreans; ideas which, in a number of variations, had currency with minds of neo-Aristotelian persuasion, including Dante.

The most striking originality of Hildegard's system is the conception of Man as a cosmogenic summary in himself. "O man, look at man!" cries Hildegard, "For man has in himself the heavens and earth and in him all things are latent". (Vid. Langdon-Davies, *Man and His Universe,* p. 82). This concept was known in India at a comparatively early date, but its independent revelation to Hildegard was a brilliant addition to European ideals. It represents a distinct breach between a residual animism in Western thought, and the humanistic thought upon which our present culture is presumably based.

It is ironical to observe that some schools of contemporary art claim a forefront position; yet they reject the humanly integrated world of the 12th century, while returning to the fragmented materialism of the hylozoists, a world-idea of Paleolithic origin! These schools have set themselves the task of re-integrating matter in matter's terms. But without the reintroduction of Man, or a concept of a Transcendent Intelligence, their task becomes self-contradictory. It is one of the tragedies of "contemporary" art that, of all the realities and purposes which it could employ, so much of it is based on organization of its physical media alone. As a sole purpose, material organization includes so little, pathetically little, of the vast richess in the domain of art. As a purpose it is not morally wrong; it is merely poverty-striken.

The modern schools which reject supramaterial integration in their works, also reject meaning and communication. They likewise reject history, research, books, and academic learning. They reject most anything prior to the optical fixation of the nineteenth century progressives. In so doing, they are rejecting the significance of a vast amount of human experience and intellectual contact.

The "leading" schools practice intuitional reaction with their physical materials. They claim this takes place on a super-rational level. However, it could be argued with equal justice that this takes on a sub-rational level. The retinal-cortical-motor formula may not really add any stature to creation by implying a Science of Art; the formula may actually depress art a little, by linking it to the conditioned reflex. In emphasising the immediate, private relationship of the artist to his materials, the schools in question are isolating themselves mentally. This isolation may be interpreted as "leadership", "experimentalism", or "scientific" by its practitioners. But it is difficult to see any difference between such isolation and sheer provincialism. Indeed, this artistic emphasis could be called Psychic Provincialism.

Looking ahead to the future, what phases of development can be projected beyond that of intuitional reaction? The first succeeding stage can only be that of contemplation without *any* reaction; that is, intuitional communion between the

artist and his materials. The stage that necessarily follows this one, is intuitional communion that excludes even the materials; so to speak, catatonic communion. At the healthiest, this could be called trance. (A colleague of the writer, Mr. Glenn Patton, has aptly pointed out that literary art is already affected in this manner; citing the trance-authorship of "The Search for Bridey Murphy" as a first example). Finally, there can be an awakening, a complete revision to non-intuitional style, with imitation of visual surfaces. This time, however, surface realism would not be in the service of human aspiration, but would be an attack upon it. Such art would be relatively simple communication, with the creator now playing the role of destroyer. Perhaps this stage, too, is already with us; in the art of Dali and the philosophy of Sartre. This is the logical end of the schools of paradox.

For sake of our own health and growth, we dare not accept the schools of paradox uncritically; nor take refuge in the levelling assumption of a purely aesthetic point of view. The assumption that aesthetic reaction, exclusively, is basic understanding, asserts the primary importance of formalised matter; but it denies the importance of meaning. Meaning goes far beyond the material form or the physical mass. Meaning involves power, ethics, cosmology, religion, history, and wisdom. The understanding of the object-in-itself is merely visual and material. It is a pleasant game for children. Adults cannot live without significance.

THE PRESIDENT'S INAUGURAL ADDRESS

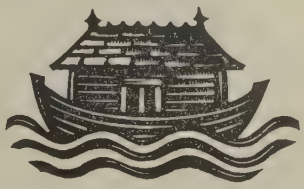
RAVE clergymen have a reputation for being always ready with a speech. In order to live up to my calling I would like to open this two year term of office by making an inaugural address. It seems the more fitting since this is such a great election year and we are meeting so close to the national capitol.

There are some within our Association who talk about the need for a new and daring program of action. They say we need new life. I agree with them. I would, therefore, like to outline a program which, it seems to me, is new and quite daring. This involves, first of all, a statement of principle.

Art, we hold as scholastics and traditionalists and members of the Catholic Art Association espousing our Constitution, is a matter of making things according to right reason. All things. Art is, therefore, not a matter of whim or caprice or even of inspiration or intuition alone. It is primarily intellectual. The artist must *know* what he is to make, *know* how to make it, *know* the materials with which he is to make it, and *know* why he makes it.

Nor is art limited, in our definition, to painting and sculpture and the other fine arts, important as these are. It embraces the making of *all* things, be they noble or commonplace. We do not deny the greater nobility of some works of art in comparison with others, but we do insist that art embraces the making of *all* things which need making. The artist, therefore, is *any* man who makes things according to right reason. We do not distinguish between artists and craftsmen. The carpenter is as much an artist, in our scholastic, traditionalist view, as the sculptor, even though the sculptor's art may be more noble than that of the carpenter.

To be a good artist, the maker must be in some sense a philosopher and a theologian. Not that he will necessarily have studied learned textbooks and taken college and university courses. But he will have at least practical knowledge of the



object of his making, of how to make it, of the materials with which he works, and of why he makes it. And this is precisely why the Catholic Art Association exists;—to help the artist, the maker, know his dignity and understand the importance of these four aspects of his work. Our Association is here to help all men who would make things, to make them according to right reason. In that sense, we exist to help men approach their making with a true and practical philosophy and theology. This philosophy and this theology are the fruit of a study of techniques, of the pursuit of truth, and of participation in the divine liturgy of the Church.

Many moderns would not agree with some of these statements. Nor would they agree with what Catholic philosophy and theology hold to be the true goal of production. But such people are probably caught in that web of secularism which manifests itself among artists as aestheticism, commercialism or utilitarianism. Aestheticism is a difficult evil to pinpoint. One of its manifestations is surely the making of aesthetic pleasure the end of

production. There is, of course, a legitimate pleasure to be derived from the beauty of man-made things, both by the senses and by the intellect. Such pleasure is good, just as money is good, but it becomes bad when it is exaggerated, and is put before ends more important. The traditionalist sees the goal of the artist primarily as the good of the work to be done, and ultimately as the glory of God, not as the pleasure to be derived from the object's beauty. Beauty is, to the traditionalist, an indication of good making, rather than its end.

Aestheticism also involves an exaggerated personalism. It sees the artist as master, prophet, genius, demi-god. To the aesthete, the artist is not servant to his work or even master of it in the sense that we speak of a person as being "master of his subject". He rather domineers over it. He is not so much interested in what he is making as he is interested in his own glory as shown forth and assured by it. He is not a lover ready to give himself. He suffers rather from the pitiful shortsightedness of self-love. He is unaware of his responsibility, as a social being, to his fellowman.

Aestheticism is the greater danger because it is so difficult to pin down and so terrifyingly widespread. But commercialism is a danger too, even if more obtrusive. Commercialism sets up profit as the primary end of making. And unfortunately when profit is the first consideration in the mind of the artist, *what* is being made and *how* it is being made are subjected to the profit motive.

Artistic secularism takes also a third form, which we might call utilitarianism. It is at the opposite extreme from aestheticism in the sense that it fails to give due place to the legitimate pleasure which is the fruit of beauty. It most often arises from a dedicated desire to overcome aestheticism. Beauty, which is a manifestation in the world, an incarnation, of the infinite treasures of Divinity, is good. The pleasure which is derived from such beauty is good. It leads men to God.

To those who have been affected by these three secularist errors of aestheticism, commercialism and utilitarianism, whether consciously or unconsciously, directly or indirectly, we, as members of the Catholic Art Association direct our apostolate. Our effort is a part of the general apostolate of the Church "to restore all things under the headship of Christ", to return them to their rightful place in the divine order. It is part of the attack on the secularism which so completely dominates modern life.

Our instruments of battle, as members of the Catholic Art Association, are our Constitution, our organization as set forth in our by-laws, our publications, especially the *Catholic Art Quarterly,* our annual national conventions, officers' meetings and regional meetings, and our travelling exhibitions. There are also our Workshops at the Catholic University, and our art curricula.

Our Constitution is a magnificent document, a great glory to those pioneers who framed it. It says much better—because it is much more complete and yet concise —what I have tried to say this morning about our principles. I pledge myself as President to uphold it and preach it and, in every way, promote its study and implementation. I beg our members, all our members, to meditate on it. It contains so much truth that only the light of meditation can sufficiently illumine its contents.

Our organization is a fluid thing, as I see it, to be used according to circumstance and personnel available to carry on the work of the Association. Our by-laws need frequent revision because of this. It is difficult to get good officers. Everyone is busy. And yet it is the busy man who, in this instance as in so many others, is

willing to work. Our officers are not a power trust, or an exclusive club of mutually admiring friends. We are anxious to have any capable and willing member as our fellow in the service of the Association's aims. I ask my fellow officers to carry out their duties as outlined in our by-laws and "Duties of Officers". And, if they find this impossible, I ask them to resign so that someone with more availability may carry on, and the work of the Association not suffer. I ask too that our members, when they are called on to accept some office in the Association, make every possible effort to serve. An office is a service, a trust, an honor.

Our publications are our chief voice. There is our official national publication, the *Catholic Art Quarterly,* which finds its way not only all over the North American Continent but at present into seventeen other lands. There are the three publications of our Education Committee: the college *Newsletter,* the high school *Highlights,* and the *Elementary Art Guide.* There are also the publications of our Workshops at The Catholic University of America, and our curricula programs. Into these publications we must put our best efforts. And, as our best efforts, we must promote their distribution and growth. Nothing that does not uphold the principles of our Association must be allowed to creep into these publications. At the same time, in my opinion, they should always be open to a recording of the good efforts of anyone who puts our principles into practice in his work. I think, too, that we might well put more emphasis on the good things that are being done, even though they may not be perfect, as long as they do not run counter to our principles. This will give encouragement to the artist and inspiration to the reader.

The exchange of ideas, which to my mind is the principal good effect of national conventions, officers' meetings, and regional meetings, is necessary in any joint effort, any apostolate such as ours. Of course, the teaching value of formal lectures cannot be overlooked. But I feel that we must put emphasis, in future meetings of this sort, on group participation, not only in the liturgy, which should be an intimate part of every Catholic meeting, but also by use of various techniques of group discussion and demonstration.

In the matter of national conventions, as well as in publicity and other things, we co-operate as far and as often as possible with other groups having kindred aims, especially the Liturgical Conference. We might consider the possibility of co-operation also with such organizations as the Christian Family Movement and the National Catholic Music Educators' Association. By this I mean that we might have conventions in proximate places and at proximate times, and that we might make agreements with these and other kindred organizations about exchange of officers, exhibitions, speakers, etc. At the same time I believe we must jealously guard our separate organizational structure. As for our own conventions, I would like to suggest that, for the future, we appoint a committee to decide themes, topics of discussions, and speakers. This committee would work with our conven-

tion program manager, with the local convention chairman, and with the President.

I urge my fellow officers to make great efforts to be present at the convention officers' meeting, at least. Correspondence is difficult and inadequate. And there is much important business of the Association that needs to be decided at each officers' meeting. It is impossible to make the best decisions unless most of the officers are present. And without universal participation it is impossible to get that encouragement and support which a mutual exchange of ideas provides.

It is by means of the Regional Meetings that the Association carries its work to the various local areas. I feel that a great deal more emphasis needs to be placed on our regional organization. In that belief we have re-distributed the States in regions, and attempted to find competent and willing Regional Directors to organize the work of the Association in their territories. Our three new Vice-Presidents have been elected chiefly to insure regional activity. We hope that, through the efforts of Regional Directors and Vice-Presidents, the aims of the Association will become more solidly realized in our membership and spread among others who are still not members.

The final tool of our apostolate is our group of travelling exhibitions. Unfortunately, there has been no travelling exhibition chairman for some time. We are happy, however, in having just elected one. Her first job will be to re-assemble the travelling exhibitions we already have, and make these once more available to our members. And then, with the help of a suggestion and selection committee, she will organize new travelling exhibitions. This will take some time.

Some will say that this program is neither new nor daring. I challenge their contention. This program is as new, as fresh, as truth. It is as daring as any apostolate which takes issue with the entrenched secularism of the modern world. This program *is* both new and daring. I ask you all to enter into it with renewed vigor, new life. Anything short of universal and wholehearted participation is a failure to live up to our calling as Christians and artists in an unchristian and "arty" world. God will be hard with such failures.

In this apostolate the absolutely indispensible element in action is charity. Charity presumes justice, and suggests service and co-operation, the gift of oneself. If we are to be Christian, then charity is the most indispensible element in our work. If we are to be successful in our apostolate it is likewise indispensible. I therefore pledge myself to justice and service and co-operation and the gift of myself. I ask this same justice and service and co-operation and self-giving from my fellow officers, and my fellow members of the Catholic Art Association. With this charity and this program, we are bound to be successful in making our contribution to the Church's effort "to restore all things under the headship of Christ."

OBSERVATIONS BY THE EDITOR

THE Editor will be glad to see manuscripts written on subject matter illustrative of the principles which the *Catholic Art Quarterly* is published to promote. In general these contributions should not run to more than a thousand words. It is much easier to ridicule abuses than to find encouraging and constructive things to say about the present state of many of the arts, but we favor articles written in a positive rather than a pejorative spirit.

Until our subscription list is considerably longer we are not able to pay for contributions, but a minimum of five copies of the issue in which his work appears will be sent to the author of each accepted manuscript. Every contribution should be accompanied by a self-addressed return envelope, and should preferably be typed with double spacing.

The editor reserves the right to make minor changes in manuscripts accepted. Certain editorial policies with regard to language are the logical expression of the philosophical principles which we exist to popularize. For example, we make a point of using the word *art* in its exact scholastic meaning of an intellectual force, rather than, in the loose contemporary fashion, as synonymous with *works of art* or *objects of art.*

The editor will at all times be grateful for constructive criticisms of the *Quarterly.*

The Constitution is being printed as a separate pamphlet, copies of which will be supplied on request by the Corresponding Secretary.

And finally, in order "to reassure those who might fear . . ., a fairly accurate likeness of the editor, engraved in wood, is appended." The re-publication (C. A. Q. Vol III, no. 3, p. 24) of this portrait not only continues a fine tradition begun by our second Editor, Mr. Gerald P. Doyle, on his assumption of office in 1940, but an even older tradition established by the Nuremburg Chronicle in 1492, in which all Kings whatsoever are portrayed by a single woodcut, and all Philosophers, all Lovely Ladies, all Soldiers, and all Bishops, in the same economical manner. We deem it a piece of singular good fortune that, in these days of high reproduction costs, we possess a woodblock that protrays all our male editors with equal accuracy.

REVIEW

Sister M. Jeanne, O.S.F.

ADÉ BÉTHUNE

1957 Wheel Calendar for Liturgical and Family Feasts

Newport, Rhode Island: St. Leo Shop, 22″ by 22″ in two colors, $1.00.

An attractive family-sized Christmas card that can well be sent even during the first few months of the New Year is the 1957 wheel calendar—one of the finest in the series which Adé Béthune has made.

From 7½″ by 11″, the card, bearing its prayerful message for the New Year, unfolds to its full size, displaying a calendar in which the year's weeks are "spokes in the wheel of time." The hub of the wheel is Christ, proclaimed to the world by the Evangelists shown in the central decoration. At a glance we see the seasons and the months, the weeks and the days, the feasts and the fasts of the Church. A striking feature of this calendar is that space has been provided just outside the circle of the anniversaries of the saints of the Church, in which the "family circle" may be completed with birthdays, anniversaries, and special feasts. As Miss Béthune says in her explanation of the calendar and its symbolism, "Thus you incorporate your own family into the milestone of the Church's universal time clock —the year of Our Lord, 1957."

At the four corners of the calendar and presiding over the seasons in which their feasts occur are the Archangel Gabriel, St. John the Baptist, St. Michael, and Our Lady with the Christchild.

Beautifully printed in light blue and black on sturdy white paper, this calendar of liturgical and family feasts makes an ideal Christmas greeting and gift to last the whole year through.

THE ADVISORY BOARD

ONE of the oldest officers of the Catholic Art Association has just returned to the Advisory Board after an absence of ten years. To most of us Dom Damasus Winzen, O.S.B., the Prior of Mount Saviour at Elmira, New York, needs no introduction, particularly since the National Convention at Albany sixteen months ago, which he headed so notably. But the happy occasion of his becoming once more one of our Advisors seems a valid excuse for a few biographical details.

Dom Damasus is a native of Hamburg, studied comparative religion at the University of Bonn, became a monk at Maria Lach, took his doctorate in Philosophy at San Anselmo in Rome, and came to this country about the year 1938.

He was for some time at St. Paul's Priory in Key Port, New Jersey, was then chaplain at Regina Laudis in Bethlehem, Connecticut, founded Mount Saviour in 1951, and is the prior of that house.

He is the author of *Pathways Through Sacred Scripture, Symbols of Christ,* and of many articles, particularly on scriptural and liturgical subjects. He is an associate editor of *Worship,* a director of the Liturgical Conference, and is scheduled to teach next year in the Summer School of Liturgy at the University of Notre Dame.

We feel that Dom Damasus' return to his former position is an excellent augury for the future of the Association, and increases the strength and hopefulness which we all feel under the leadership of our new president, Fr. Phelan.

C. A. A. TRAVELING EXHIBITIONS

The following Traveling Exhibitions and Slide Lectures are available to members of the Catholic Art Association. Rental fees cover assembling, packing and insurance. The exhibitor pays for transportation by railway express collect only for shipment from previous borrower to himself. Requests for booking are honored in order of their receipt. Address inquires to Sister Mary Claire, C.S.J., St. Joseph's Seminary, Troy, New York. Borrowing time: three weeks

Fees for each of the following exhibitions are: members, $5.00; non members $7.00

1—ARBO Traveling Exhibition

Twenty-three mats 15 x 20 and 10 x 15. Over seventy images and symbols with calligraphy, covering mostly the feasts of the Church year and the sacraments: from Klosterneuburg near Vienna. The illustrations for Father Pius Parsch's *The Year of Grace.*

2—Hagreen Traveling Exhibition

Fifty-three mats 10 x 15 and 10 x 10 in two series:
A—religious wood cuts and engravings; B—cartoons cut in wood for "The Cross and Plough," organ of the Catholic Land Movement of England.

3—Paulson Stained Glass Exhibition

Thirteen stained glass medallions averaging about 4 inches in diameter, all mounted, on 9 x 11 plywood mounts ready to be displayed by hanging in the windows. The work of Carl Paulson of Upton, Massachusetts. Subjects: the lives of the saints.

4—Riedel Traveling Exhibition

Ten mats. New work from post war Germany. Classical calligraphy by Alfred Riedel. Texts are in German.

5—Schmidt Traveling Exhibition

Forty-three mats 15 x 20 and 10 x 15. A representative collection of the work of Clement Schmidt, a contemporary German artist of Weisbaden-in-Hesse. Vestment and altar furniture designs. Christmas and various festal cards, calligraphy, sketches for murals, and photographs of a set of stations for a small church.

6—Wendling Traveling Exhibition

Nine mats. 15 x 20. The religious revival between the two wars. Twenty-two samples of Anton Wendling's work, mostly in black and red.

7—Merschel Traveling Exhibition

Seventy mats 10 x 15 and 15 x 20. Linoleum cuts of C. Merschel, Chicago.

SLIDE LECTURE SERVICE

A completely written out lecture accompanies each series of slides. The lecture material is gauged to cover approximately one hour's time. Fees for each of the following slide lectures are: members, $5.00; non-members, $7.00.

1—A Modern Tradition Church

Thirty 2 x 2 color slides on the church of St. Scholastica in Duluth, Minnesota. Architecture and furnishings.

2—Illuminated Manuscripts

Twenty-nine colored slides 3¼ x 4.